PARTNERS INITIATIVES

Arizona's First Synagogue: A Story of Birth and Renewal at the Stone Avenue Temple

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Arizona's first synagogue, Temple Emanu-El, was the cornerstone of Tucson's Jewish community during the first half of the 20th century. After decades of abandonment and decay, the newly restored Stone Avenue Temple will again be a community cornerstone; this time, the revitalization efforts have transformed the temple into an educational and cultural center serving the historic districts south of downtown. Although this modest, building at 564 South Stone Avenue has always been a curiosity to passers-by, few realize its importance as Arizona's first Jewish house of worship and, for a time, the center of Jewish faith for the entire Southwest.

In the 1850s, before Tucson was even an American town, settlers of Jewish ancestry were moving to and contributing to its business and community endeavors. By the 1880s, Tucson, then connected to major cities by the railroad, boasted a thriving Jewish community, but one without a place of worship. During those days, services were often held in homes or rented buildings. The campaign for a new building was begun in 1904 by the Hebrew Ladies Aid Society, and in 1910, Temple Emanu-El was incorporated.

The land for the temple, purchased for a dollar in 1886 by Eva (Goldschmidt) Mansfeld, was located on South Stone Avenue, which had become a corridor for houses of worship representing Tucson's increasingly multi-denominational population. Designed by architect Ely Blount, Temple Emanu-El is a reflection of Jewish architecture nationwide and incorporates an eclectic blend of stylistic elements, including the symmetrical facade and triangular pediments of the Neoclassical, the squat towers and arched openings of the Romanesque and the pointed domes common in Moorish architecture.

In 1937, the red brick of the street facade was plastered white, giving it the distinctive "Moorish" quality. The first services were held on the Jewish New Year, October 3, 1910, two years prior to Arizona's statehood. Until 1935, Temple Emanu-El was the center of Jewish activity in southern Arizona and during its early years was the only synagogue between San Francisco and Las Vegas, New Mexico. By the 1930s, Temple Emanu-El was bursting at the seams. A new building was commissioned and in 1949 the congregation moved to its new location. The Temple Emanu-El congregation held its last service at the Stone Avenue Temple on September 16, 1949 and the building was sold in 1951.

Between 1951 and 1994, the temple was owned by several separate organizations, and the building fell into considerable disrepair. In the 1970s, when historic districts were established in the neighborhoods surrounding downtown Tucson, Temple Emanu-El, now known as the Stone Avenue Temple, was listed as part of the Barrio Libre National Historic District. However, the building continued to be rented to temporary tenants and was not refurbished.

In 1994, the non-profit organization, Stone Avenue Temple Project (SATP) was incorporated and began a seven-year campaign to restore the landmark structure, honor its history, and return it to community service as a non-denominational cultural center. Through a collaboration of national, state and local organizations, grants and donations, and volunteer manpower, the Stone Avenue Temple was gradually stabilized and the sanctuary restored to its original 1910 appearance. In addition, the newly restored Temple has office and exhibit spaces, and is developing a research library dedicated to southwestern Jewish history.

The restored Stone Avenue Temple has become a model project for revitalization efforts throughout the downtown business and historic districts. Stone Avenue Temple Project received a 2003 National Preservation Honor Award from the National Trust for Historic Preservation. In cities all around the country, synagogues have been reborn as places in which the community can come together for a common purpose.

For more information about the Stone Avenue Temple Project contact Josh Protas at 520/670-9073.

The Center For Advanced Study of Museum Science and Heritage Management at Texas Tech University

Yun Shun Susie Chung
Texas Tech University

The Center for Advanced Study (CFAS) of Museum Science and Heritage Management at the Museum of Texas Tech University

The Stone Avenue Temple in Tucson, AZ is an eclectic mix of Moorish and neoclassical elements, common in 19th-century synagogue design. Photo courtesy of Josh Protas.

aims to answer the question, "Why does heritage matter?" Heritage conservation and management are of increasing interest to people and organizations worldwide. They represent the values and significance that people and communities place on heritage. Questions have arisen concerning who makes this determination. Is it solely confined to "the professionals" to make those decisions, or should the community also take part in this action?

The public's interest in heritage has led to the rise of ecotourism and heritage tourism worldwide. For example, the National Trust for Historic Preservation's program called "Main Street USA" aims to help those towns and cities nationwide going through economic recession develop ways to thrive through heritage management. The conservation and management of farmland and the distribution of the resulting products are also a form of the economic impacts of heritage. The projects undertaken by CFAS revolve around these issues and sustainable development—approaches that cultural heritage managers are taking to maintain and preserve cultural heritage for posterity. Heritage management begins with preservation, but it does not end there. It endeavors to communicate heritage to the public through interpretation, exhibition design, and education.

Through the practice of sustainable development, heritage preservation can create positive environmental impacts by preventing sprawl and the destruction of the ecosystem. In its socio-political role of creating identity, heritage affects the individual as well as the community. Thus the multiple dimensions in the interest of heritage are why heritage matters.

In its third year, the Heritage Management Program promotes professionalization in the field of heritage management with its unique status under the umbrella of the CFAS of Museum Science and Heritage Management at the Museum of Texas Tech University. Students from Texas Parks and Wildlife and from diverse fields such as history, architecture, and urban planning have enrolled in the heritage management courses. The interdisciplinary nature brings a wide range of fields together in the quest for managing the physical as well as the ephemeral aspects of heritage preservation.

Special projects such as the Yellowhouse System Survey and the

Littlefield Heritage Management Plan have been conducted through the program on heritage planning issues. Furthermore, research has been carried out on the concept of culture and nature in sustainable heritage planning at the Seoul Development Institute, a governmental organization that is responsible for urban planning which includes heritage planning in Seoul, Korea. During Summer 2003, research was conducted at Geneva Tourism, a private non-profit association in Geneva, Switzerland, for the possible creation of a new course in Heritage Tourism.

For more information on the CFAS program, visit its website at http://www.depts.ttu.edu/museumttu/hmp.html

Transnational Adolf Cluss Exhibit Slated for City Museum in Fall of 2005

William Gilcher
Goethe-Institut

From Germany to America: Shaping a Capital City Worthy of a Republic, slated to open at the new City Museum of Washington, DC, and at the City Archives in Heilbronn, Germany in Fall 2005, is designed to enhance public understanding of the once prominent, now little-known architect's work in Washington during the Gilded Age. It will interpret the impact of Adolf Cluss's social vision on the city's architecture and life.

From the 1860s to 1890s, Cluss was one of the most influential architects and engineers in Washington, DC, responsible for over 80 major public and private buildings in Washington, Baltimore,

The Sumner School, built in Washington, DC, by Adolf Cluss, was among the country's finest public schools for African-American students. The building was restored in 1984-86. Photo courtesy of William Gilcher.

Maryland, and Alexandria, Virginia. The city was recognized as a place for innovation and Cluss was at the forefront of the movement. His trademark red-brick buildings are among the capital's most beloved 19th-century structures. Surviving examples include the Charles Sumner School, the Franklin School, the Smithsonian Institution's Arts & Industries Building, the 9th Street Masonic Temple, Eastern Market, and Calvary Baptist Church. In 1890, Cluss's appointment as Inspector of Public Buildings for the United States government capped a long career as an architect for public buildings and as a public servant.

Cluss promoted the quality of urban life by designing enduring, beautiful school buildings for Washington's African-American and European-American students. The city's school system was segregated at the time but dedicated to having quality facilities for all of its students. The Sumner School, built in 1871-1872, was the headquarters for the city's African-American schools. Located at 17th and M Streets, NW, the Sumner School was considered in the post-Civil War period to be among the country's finest public schools for African-American students.

Planning for the exhibition is a cooperative effort among many institutions in the United States and Germany: the Charles Sumner School Museum and Archives, Goethe-Institut/German Cultural Center, the Historical Society of Washington, DC, the National Building Museum, the Smithsonian Institution's Office of Architectural History and Historic Preservation, the German Historical Institute, and the Stadtarchiv Heilbronn. Planning for this project has been made possible thanks to grants from the National Endowment for the Humanities and the Humanities Council of Washington, DC.

For more information about the exhibit or the Goethe-Institut Washington, e-mail: cluss@washington.goethe.org or visit the website at http://www.goethe.de/uk/was/vtour/dc1/clussbio.htm

Historically Black Colleges and Universities and Historic Preservation

Antoinette J. Lee
National Park Service

At the annual meeting of the Organization of American Historians (OAH) in Memphis, Tennessee, in April 2003, representatives of Historically Black Colleges and Universities (HBCUs) met to discuss historic preservation. This session followed an earlier conference discussion on how HBCUs teach American history. These sessions constitute a major effort by the OAH to raise the visibility of HBCUs in the organization and provide programs that will attract a larger attendance from HBCU professors and students at its annual meeting.

Since 1995, grants from the Historic Preservation Fund have been made to HBCUs for the preservation of historically significant campus buildings. The buildings selected for this program were considered to be the most historically significant and critically threatened. They were rehabilitated according to the Secretary of the Interior's standards. All grants were matching grants, which requires the college or university to raise non-federal funds to complete the projects. In FY 2003, the program was reauthorized at the level of $10 million per year for five years.

The rehabilitation of campus buildings spurred some HBCUs to establish historic preservation course work. For example, Delaware State University (DSU) set up the M.A. in Historic Preservation Program—the first such program at a HBCU. In 2000-2001, the National Park Service's Cultural Resources Diversity Program cooperated with DSU on a lecture series on the Underground Railroad in the Mid-Atlantic region.

In April 2001, the National Park Service cooperated with Coppin State University, Goucher College, and Morgan State University—all of Baltimore, Maryland—in sponsoring the meeting of the Curriculum Forum. The forum members were made up of 19 diverse educators and preservation professionals representing colleges and universities, the National Park Service, the Cincinnati Museum Complex, and the Smithsonian Institution. The forum was charged with developing the contents for an undergraduate course in historic preservation/cultural resources stewardship that would be appropriate for minority colleges and universities. The final course outline—*Teaching Cultural Heritage Preservation*—has been circulated to thousands of colleges, universities, and organizations in the United States and abroad.

The *Teaching Cultural Heritage Preservation* course outline represents a first step in establishing preservation education and training at minority colleges and universities. Many of these schools are small institutions with teaching staffs that already carry a heavy class load. Providing financial assistance to professors will give them the time to invest in establishing new courses in cultural heritage preservation.

The OAH session participants envisioned themselves as forming a consortium to investigate the curriculum needs of minority colleges and universities in cultural heritage preservation. They want to have discussions amongst themselves and with others in order to develop

an agenda and action plan. Felix Armfield of Buffalo State College and a member of the OAH's Public History Committee will take the lead in this discussion. He scheduled a follow-up discussion at the annual meeting of the Association for the Study of African American Life and History in September 2003.

For additional information, contact Toni Lee of the National Park Service at Toni_Lee@nps.gov. *Teaching Cultural Heritage Preservation* is available online at http://www.cr.nps.gov/crdi/colleges/coll.htm

Connecting Parks and People: The African American Experience Fund

Cynthia Lowery Morris
African American Experience Fund

At a time when every city in this country is desperately seeking ways to connect our children and families to their history, our national parks stand ready to introduce them to their heritage through numerous education and other programs that share rich traditions dating back to the arrival of the first black people to America's shores. The national parks are an especially appropriate place to do this because they are the repository for vast amounts of African-American history.

The National Park Foundation, the congressionally chartered 501(c)(3) non-profit partner to the National Park Service, established the African American Experience Fund (AAEF) in 2000 to highlight the accomplishments and experiences of African Americans throughout our country's history as reflected in the national parks. AAEF is led by a volunteer Trustee Board that is chaired by Robert Stanton, retired Director of the National Park Service—the first African American to hold that position.

While AAEF is focused on providing support for education, volunteer, and community engagement programs at 17 designated national parks and historic sites and the National Underground Railroad Network to Freedom, the African-American story is certainly not confined to these places. AAEF-endorsed sites do, however, provide a great entry into the National Park System for African-American visitors who historically have not been engaged with our national parks. The opportunity to walk the trail of African-American patriots in Boston, or see the plantation built by African Americans at Cane River, Louisiana, or walk through Fredrick Douglass's home in Washington, DC are just a few of the experiences possible for everyone.

The greatest challenge to AAEF is the widespread lack of awareness about its mission and the parks AAEF represents. While some inroads have been made on this front—a Public Service Announcement produced pro bono by Black Entertainment Television Digital Networks, a black history promotion with Kmart Stores, and a recent advertorial in *Time Magazine*—there is still a great deal of work to be done to position the fund to raise much needed support for the many unmet program needs.

AAEF has already provided support for the restoration of Ebenezer Baptist Church at the Martin Luther King, Jr. National Historic Site, and for a program on black journalism at the Maggie Walker National Historic Site in Richmond,

AAEF Parks Dedicated to African-American Heritage

Booker T. Washington National Monument, Virginia

Boston African American National Historic Sites, Massachusetts

Brown v. Board of Education National Historic Site, Kansas

Cane River Creole National Historic Park and National Heritage Area, Louisiana

Paul Laurence Dunbar House, Dayton Aviation Heritage National Park, Ohio

Frederick Douglass National Historic Site, Washington, DC

George Washington Carver National Monument, Missouri

Little Rock Central High School National Historic Site, Arkansas

Maggie L. Walker National Historic Site, Virginia

Martin Luther King, Jr. National Historic Site, Georgia

Mary McLeod Bethune Council House National Historic Site, Washington, DC

Natchez National Historic Park, Mississippi

New Orleans Jazz National Historical Park, Louisiana

Nicodemus National Historic Site, Kansas

Selma to Montgomery National Historic Trail, Alabama

Tuskegee Airmen National Historic Site, Alabama

Tuskegee Institute National Historic Site, Alabama

National Underground Railroad Network to Freedom Program

Virginia. This fall, AAEF will provide funds to establish an AAEF volunteer program with a grant from the AT&T Foundation.

Those interested in AAEF are encouraged to visit our website http://www.aaexperience.org, or to contact Cynthia Lowery Morris, executive director at cmorris@nationalparks.org

Conserving the Stone Flooring of the Mission San Juan Capistrano's Great Stone Church

Debora Rodrigues
Mission San Juan Capistrano

Listed in 2002 on the World Monuments Watch List of 100 Most Endangered Sites, the Mission San Juan Capistrano is perhaps the best known of the twenty-one 18th- and 19th-century Franciscan missions of California, and has often been referred to as the "Jewel of the Missions." Like the other California missions, the Mission San Juan Capistrano consists of buildings built mostly of adobe bricks; but, unlike the other missions, it is the only one with a church built of stone.

The missions are part of the Hispanic/Latino-American history of the West, linked to the time when California was part of Imperial Spain in Mexico. Twenty-one missions stretching from San Diego to Sonoma, along the Camino Real, which correlates to modern-day Pacific Coast Highway 1, represented the first settlements of non-Native American peoples in California.

Construction of the cruciform church—known as the Great Stone Church—began in 1797; it was completed and dedicated in 1806. In 1812, an earthquake caused considerable damage to the church, which has remained in a ruinous state to this day, as there have never been any major attempts to rebuild it. There were, however, stabilization efforts during the late 19th century by the Landmarks Club, an organization established to preserve the missions of California, and perhaps it is due to their work that the church has suffered no further large-scale damage.

For the past several years, a major conservation program has been underway to stabilize and preserve the ruins of the Great Stone Church, as well as the surrounding adobe buildings. One of several ongoing projects is the conservation of the stone flooring located in the sanctuary of the church. Although in fragile condition, the flooring, which has been built of several types of local sandstone as well as tuff, remains relatively intact. But the fact that it has been exposed to a variety of conditions over the past 200 years—ranging from direct rain exposure to leaks to abrasion due to pedestrian traffic—has left the stonework in various states of deterioration.

The objective of this particular project is to follow the guidelines set forth by the Venice Charter: to conserve as much of the original fabric as possible with minimal intervention. In order to achieve this aim, the methodology includes thorough documentation and an assessment and mapping of existing conditions, testing and analysis of materials and treatments, followed by conservation of the flooring, and, finally, presentation of the area to the public—an important issue, given that the mission receives over one-half million visitors each year.

The conservation program for the stone flooring is certainly not clear-cut and poses significant problems: first, the issue of how to deal with previous repairs, which, though well intended, have in several cases accelerated the deterioration of the masonry; second, the question of how best to interpret

San Juan Capistrano's Great Stone Church, with crypts shown below, is the best known of the historic Franciscan missions in California.
Photo courtesy of Jim Graves.

and present the recently-excavated crypts located within the flooring area. The fragile state of the flooring, which would necessarily prohibit heavy pedestrian traffic, and the fact that the crypts are located below ground level present a challenge in the preparation of this area for public access and view.

Efforts to preserve this exemplary piece of National Register-listed Spanish colonial architecture are underway. The work for the stone flooring began during the summer of 2002 with light cleaning and documentation, and the final phase of conservation treatments scheduled for completion by the fall of 2003.

For more information, visit the Mission's website at http://www.missionsjc.com/.

Cultural Documentation and Community Mapping: The Summer Hill Project

LeeAnn Lands
Kennesaw State University

In spring 2003, undergraduate students and professors in Georgia's Kennesaw State University public history program partnered with former and current residents of the historically African American community of Summer Hill and the Etowah Area Consolidated Housing Authority to investigate that community's history, culture, and evolution. Founded in the late 1800s just outside of downtown Cartersville, Georgia, the neighborhood developed a strong sense of community during the Jim Crow era through its school and its myriad churches and cultural organizations. Students began the two-year project by documenting artifacts kept by residents, collecting historical images, and recording oral histories. Upon completion of the project, materials developed and collected will be archived at the Summer Hill Community Center and at Kennesaw State University's Center for Regional History and Culture.

Community mapping was and is a central component of the project. Drawing on scholarly work by Kevin Lynch as well as more recent work in community development, students developed a methodology to assess what spaces, monuments, institutions, and other elements

A resident of Summer Hill draws a map of the area for student researchers. Photo courtesy of LeeAnn Lands.

were culturally significant to community members. Before starting their oral histories, residents were asked to map the Summer Hill community as they remembered it in their childhoods. (Given the average age of participants, this would place the mapped time between about 1940 and 1955.) They were asked to include and label buildings, places, streets, or other elements that they recalled. After the mapping was complete, residents were encouraged to discuss and explain their maps during the recorded interviews.

In using community mapping, the project team sought a greater understanding of how Summer Hill was lived and experienced by the residents. Traditional historical methods and resources could reveal businesses, residences, and churches. The maps allowed team members to see spaces that did not make it into traditional historical documents. The project team sought information regarding the contemporary boundaries of Summer Hill, where certain groups resided, what the relationship of the neighborhood to the larger town of Cartersville, and what were the areas, if any, Summer Hill residents were reluctant to enter or warned children against entering. The KSU students discovered a vibrant community with vivid memories of local landmarks, events, and even smells during life in the Jim Crow era.

Many of the places discussed and mapped by residents no longer exist, but community mapping allowed the team to recreate the historical landscape of a 20th century, historically black community. It allowed for systematic assessment of what residents valued and remembered, and even analyze what they forgot and why. And it gave students and scholars new resources with which to analyze the intersection of class, race, gender, and space. Ultimately, community mapping provides a framework to begin reassessing and reinterpreting our public historical landscape.

For more information about the Summer Hill project, contact LeeAnn Lands at 770/499-3437, e-mail: llands@kennesaw.edu.

LOCAL INITIATIVES

Historic Preservation and the Brooklyn High School of Performing Arts

Brian D. Joyner
National Park Service

The Brooklyn High School of the Arts (BHSA) is the first high school in the nation with historic preservation as an academic focus. The brainchild of Kate Burns Ottavino, Director of Preservation Technology for the New Jersey Institute of Technology, and Kenneth Fisher, a member of New York's City Council, the Brooklyn School prepares students for careers in preservation and conservation by teaching skills immediately applicable upon graduation, or as a step toward further study at college.

The idea for the school came from the World Monuments Fund's (WMF) 1993 symposium, "Employment Strategies for the Restoration Arts: Craft Training in the Service of Historic Preservation." The symposium noted there was a need for a skilled workforce to maintain the country's rich architectural legacy.

The symposium's findings suggested that preservationists join forces with existing training programs. WMF approached Ottavino and encouraged her to produce "Sustainable Model for Restoration Arts Training." After presenting it at the symposium, she proposed the idea of a preservation high school to Fisher. Fisher saw that the idea could become a program to benefit inner city youth, and provide needed artisans for a rapidly growing sector with few practitioners, while maintaining the cultural heritage of the city. This partnership led to the initial Preservation Internship Program in summer 1997. It was established through a grant from the Times Square Business Improvement Fund, and support from A. Ottavino Corporation and Youth Employment Services, through WMF.

The former Hale School became the home of a new arts school with preservation as its focus. Last fall, the Brooklyn School received a $25,000 grant to develop a four-year curriculum in Preservation Arts Technology. Given by the Independence Community Foundation, the grant will also provide a program of internships with

practical, real-world experience. Exposure to historic preservation during the formative periods of adolescence and early adulthood will expand the number of practitioners seeking employment in a demanding job market.

For more information about the Brooklyn School, visit the BHSA website, http://brooklynhsarts.org/tn9_about_bhsa.asp.

A Reverse Underground Railroad in the Land of Lincoln

Kevin Michael Foster
Southern Illinois University

"Crenshaw Mansion," "Hickory Hill," "The House that Salt Built"—these are among the names by which southern Illinoisans have known the 19th-century home that overlooks the Saline River in Gallatin County, Illinois. Listed in the National Register of Historic Places in 1985, the three-story building, built in the 1830s, was the residence of John Hart Crenshaw. Crenshaw was known as the "Salt King of Southern Illinois" when he was the largest manufacturer in what was once southern Illinois's main industry—salt production. The first two floors served as a stately family residence. However, it is the attic that has attracted public attention: it is widely reputed to have served as a site to hold and hide kidnapped free blacks before smuggling them across the Ohio River and selling them into slavery.

Since 1996, local researchers have uncovered important information about Crenshaw's use of slave labor and of his ties to the kidnapping of free blacks. Their assertion that Hickory Hill was used for activities harmful to blacks is consistent with available evidence and with the opportunistic lawlessness that plagued 19th-century southern Illinois. That lawlessness included kidnapping as one of several forms of racial terrorism. And as the 1818 State Constitution and a series of repressive statutes make clear, blacks were unwelcome in the state except to work as hired-out slaves in the southern Illinois salt industry. Given such factors, the use of Crenshaw's attic as a place for holding kidnap victims—while abhorrent to 21st-century American sensibilities—is historically plausible.

In the early 1900s, the Crenshaw House passed from the Crenshaw family into the ownership of Mr. and Mrs. A. J. Sisk. For several decades, the house was open to the public as a tourist attraction. While some may have been interested in the claim that "Abraham Lincoln slept here," most flocked to see the controversial third floor, where, as a brochure for the attraction put it, "slavery lived in Illinois."

The popularity the site held in the past is unquestionable. Tourist guidebooks, along with books on southern Illinois history, folklore, and ghost stories, mention the building as a prominent feature of the region. A 1937 article in the *Illinois Journal of Commerce* referred to the house as a well-preserved and important landmark that helps to "return us to the colorful days of the past." John Drury's *Old Illinois Homes* (1948), published by the Illinois State Historical Society, referred to the house as "probably one of the best-known landmarks in the southeastern part of the state." The site is mentioned in newspapers and regional magazines throughout the years in which the house was open to the public, and continue to appear since it was closed by the most recent owner, George Sisk, and sold to the State of Illinois.

Since the state's purchase of the house, Hickory House has remained closed to the public. A landmark that was once the centerpiece of a region's history is being lost to neglect. The memory of the site, however, lives on in the popular imagination and is a testament to its enduring importance to the region, state, and nation. Currently, researchers from Southern Illinois University are preparing a presentation about the site for statewide audiences. Our initial goal is to make widely available as much accurate information about the site as possible. Researchers would support the reopening of the site by the State of Illinois after full historical, archeological, and architectural analysis, and with comprehensive site interpretation and full staffing provided by the state.

For more information, contact Kevin Foster at kmfoster@siu.edu.

Routledge Press will release African-American Architects: A Biographical Dictionary, 1865-1945, *in February of 2004. The book chronicles the architects from the era of Emancipation to the end of World War II, filling a key gap in existing scholarship. Additional details are on the opposite page.*